



LITERARY SUPPLEMENT

77th Year

3 NOVEMBER 1978

No 3,996

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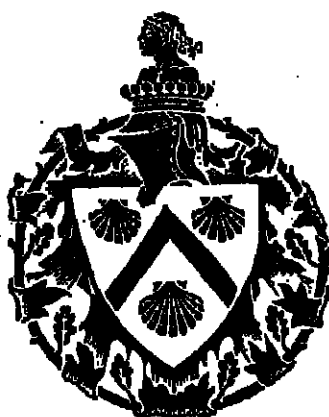
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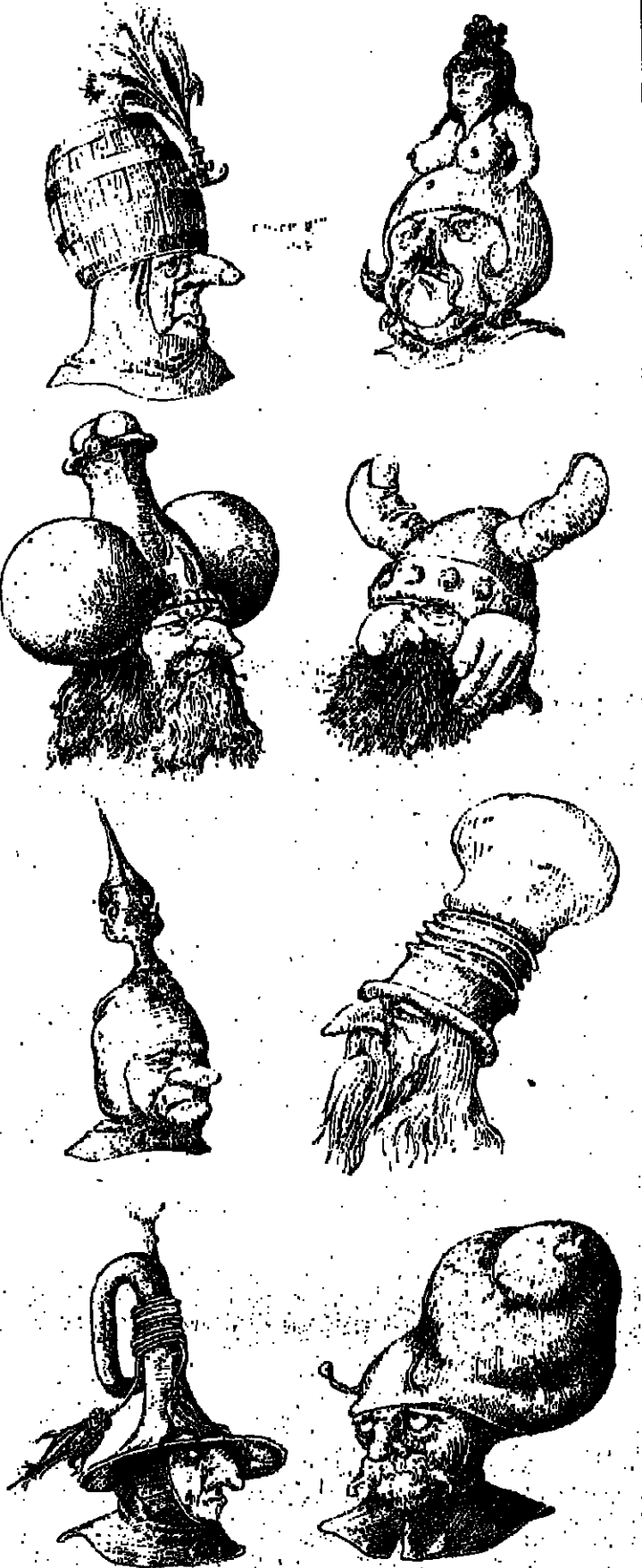
TLS

THE TIMES LITERARY SUPPLEMENT

FRIDAY • 10 NOVEMBER 1978 • No 3,997 • 24p

The case for Robert Kennedy
Country-house living
Geoffrey Grigson as poet
The quest for Harry Price
Orson Welles as director
Alfred Kazin's New York
On the Russian Right
Looking back at Mao
James Hanley's novels

'The Discovery of Scotland'



A heid for bottle; uniquely piece of armor by the German artist Karl Halbritter. They are, left to right and top to bottom, an Old Bohemian Keg Helmet, monkish in origin; an Iron helmet, symbol of marital fidelity; a Ceremonial cocked hat, mocking Maltese helmet; an Old Frisian helmet; a Quill Pen; a Bull hat, illuminated by bright ideas; a rearguard helmet, for musicians; and a Snail cap, for rearguard. Halbritter's Armoury (160pp, Benn, £4.95), first published in Germany in 1977, now appears with text translated into English by Jamie Muir.

BIOGRAPHY

M MACMILLAN
PRESS

The disoriented Orient

By Suzi Gablik

GEETA KAPUR:

Contemporary Indian Artists
M. F. Husain, Bhupen Khakhar,
Akbar Padamsee, F. N. Souza, Ravi
Kumar, J. Swaminathan
225pp. New Delhi: Vikas Publishing
House, Rs.75.

Ruskin once said that a great nation would produce great art. The fact is both may find, in the course of time, difficulty getting themselves believed. There are those (I am thinking particularly of E. S. Nalpa) who suffer the poverty of India like a drawn-out illness, for whom its vital grace is fundamentally eclipsed by the beggars, the gutters, the starved bodies. If Nalpa laments "the general Indian bewilderment," he deplores outright "India's intellectual secondariness," which now has little to offer the world, he claims, "except its Gandhian concept of holy poverty and the recurring crooked comedy of its holy men." What is more, in any clash between post-Renaissance Europe and India, India was bound to lose.

But one might equally well lament all those battles about money, prestige and doctrines—the incessant dynamic of "cultural progressivity" that has been the religion of the last two centuries in the West—which could seem by comparison more corrupt entertainment or a more corrupt form of servitude. Geeta Kapur's book is instructive for the way that it moves us into the still centre of the uneasy relations between East and West. More than just a case-study of individual artists in India today, the book is rather a heroic attempt to come to terms with the gravely problem of modernism and modern consciousness in the Third World. It consists of six essays on living artists, each of them a vignette which combines biography, formal analysis, socio-historical perspective and moral passion—all pulverized into a dense mixture imbued with that unmistakable sense of a critic's having lived with the art she discusses. Since research is so difficult a part of the world because systematic documentation is unavailable, Kapur derives much of her material from personal interviews. Her intention has been to discover a pattern of relationships between the life, ideas and work of each of the quite diverse individuals, and whom she is writing, and to reveal the way the psychological plane

intersects with the political and the aesthetic.

It is a tall order. And, given that the great event of the twentieth century has been the impact of Western civilization upon all other living societies, the predicament of the contemporary artist in India can be seen as a paradigmatic case of that "vital disorientation" which has occurred in all tradition-bound, pretechnological cultures, as the seepage of Western values contaminates little by little ever larger areas of the world. For let us be accurate: artists in India have entered the modern world through an artificial process. They have not grown organically into modernity. Whatever its multifarious manifestations, modernization has always meant the dislodging of indigenous patterns of culture and the imposition, from without, of the progressing rationality of advanced industrial society. The manipulations are by now quite obvious; we can see clever hands holding the crossed sticks, managing the strings. The question that needs to be framed at this point is whether Western ideology has had a liberating or a corrupting effect on these artists. Has it led to increased expansiveness and freedom, or has it merely led to experiment of rootlessness and estrangement?

Geeta Kapur has no easy answers, as indeed there are none. Nor is there, in her quite remarkable book, any suspect generosity towards the culturally hybrid and multi-derivative forms of "modern art" that have emerged in her country during the past three decades or so, during the period after Independence. She never shrinks from knowing that the kind of art she puts before us is problematic, having been arrested in its development through one kind or another of historical malnutrition. She is well aware of the fact that Third World Art is unsuccessful by contemporary Western standards. Even so, she believes that it is now possible to write about modern art in India without any sense of apology, and despite the fact that no Indian artist can be said to have made a breakthrough on the international scene in the sense in which the avant-garde concept requires.

The fact is that modern Western art embodies an impulse towards rapid change and continuous innovation which is alien to more traditional cultures. Art in India has seldom been understood in the modern Western sense of art for art's sake. In relation to what tradition, then, should contemporary Indian artists now define themselves? Set adrift from his own foundations

by the cognitive imperialism of colonialism, he confronts an identity crisis at this point so acute that the landscape of the future seems to break up, vacillate and quake in all directions. It is no wonder that the artist's steps, too, are vacillating, for his cardinal points have long since been obliterated and the very roads beneath his feet are melting away. There seems no way for him to get from the old to the new. What sort of art should he make? One which is "international" in style and ambition, or one which stimulates reality to the extent of existentially projecting the pain and confusion of his own lived situation?

Of all the artists discussed in Kapur's book, the case of Souza is perhaps the most provocative. Kapur holds no brief for the uncritical way in which Souza (retained what Indian past he may have had, first by leaving India for London in 1949, where he was briefly taken up, as a sort of menacing Dracula figure, by intellectuals like Stephen Spender and John Berger, and then Britain in 1967, when he migrated to New York, where he now "extols the affluent society and cogitates on the Bhagavad Gita"). In 1960, Souza commented in an interview in *The Illustrated Weekly of India*:

"... we have no tradition in this country in art and letters. We have no continuity in our culture, no development. It has been invaded successfully and destroyed by vandals, missionaries, conquerors and Victorians. Nor have we the vitality to give birth to new traditions, to create new forms, literary and artistic, springing from the waste and dilapidation that surrounded and still surrounds us. I do not know if the invaders successfully captured our aesthetic potentiality one by one, or we just divided on our own and became culturally impotent."

It might be that Nalpa would sweep up that statement with the rest of the dust, but Kapur has little sympathy for Souza's crankiness or cutting. As is often the case, her judgment presents a challenge to the artist of the most direct kind:

One is constrained to ask the writer of such a statement whether in exorcising himself of the ghosts of nationalism he has not also emptied himself of the creative elements of an ideology that would have given meaning to his agitation and provided a foundation for his role as rebel. Whatever solutions may be found to the diffusion of modern consciousness in the Third World, Kapur makes it clear that they are not provided by artists who, like Souza, hand themselves over willy-nilly to an alien culture. In such a case, accommodation to Western values becomes a kind of identification with the aggressor. On the other hand, she also



Maharaja Sher Singh, son of Ranjit Singh the "Lion of the Punjab," painted by August Schœffele in the late 1840s; from Sikh Portraits by European Artists by F. S. Aijazuddin, to be published by Sotheby Publications early next year.

reproaches Swaminathan, another artist, for simply dismissing Western culture as if it were a monolithic evil, and for treating it with one-dimensional hostility. If self-alienation, and seeing their own time as alienated from its past, are indeed characteristics of these artists' lives, what they must first of all overcome is the specific confusion which has deprived them of artistic ground altogether. The two antipodes, with all their absolute differences, must somehow be brought into dialectical relationship, or else the artist's own identity may go by the board.

One thing is certain: Kapur herself emerges as a formidable critic. She knows how to handle mediocrity, self-promotion and moral malfeasance, yet how well she speaks for the best in her age. Her book should go a long way in coaxing present-day art in India into new

CINEMA

The director as star

Stanley Kauffmann

ANDRE BAZIN:

Orson Welles
Translated by Jonathan Rosenbaum.
180pp. Elm Tree Books. £3.95.

JAMES NAREMORE:

The Magic World of Orson Welles
230pp. Oxford University Press.
£7.50.

MICHAEL FRANCE:

The Theatre of Orson Welles
210pp. Lewisburg: Bucknell University Press. £6.95.

Three new books about Orson Welles come along together, more or less, and that coincidence turns out to be helpful. Each of them has some value, one of them a good deal, and the combination puts Welles' career—a career that has had to plead for comment—in a clearer perspective.

The publication in English of Andre Bazin's book has, along with its positive benefits, a negative one: it ends the mystique about the book that has hovered in references for twenty years. First of all, it is not book. Bazin's text is 100 pages less than 100 pages of very familiar photographs and two pages of quotation from Eric Rohmer. Much of the remainder is padded biography which, when it was published in 1958, had needed annotation by the translator, Jonathan Rosenbaum. (To his note on the control of final editing on Welles' films, Rosenbaum might have added Welles' letter to the *New Statesman* of May 24, 1958.) Some of the sharper Bazin comments are in a quotation from a separate article, appended by Rosenbaum. Two interviews that Bazin conducted with Welles are not included.

Bazin's text, first published in 1958 and revised in 1959, the year of his very premature death, suffers from evangelism. Bazin still seems somewhat concerned to estab-

lish film as an art worth serious study, and this concern occasionally burdens his vocabulary. *Citizen Kane* preceded *The Magnificent Ambersons*, therefore "Welles had produced his 'baroque' film before his classical work." But scattered through the seventy pages of his essay are perceptions of the kind one expects from Bazin. He says that the first two Welles films reveal an "obsession with, or if one prefers, nostalgia for childhood," and he thinks the cause of this is that "too many good fairies hovered over his cradle, not leaving the child time enough to live his childhood." Almost as a prelude to the rest of the recent attacks on Welles' authorship of *Kane*, Bazin says:

the construction of *The Magnificent Ambersons* is founded on the same principles as *Citizen Kane*, principles which certainly originated with Welles. When one has seen and absorbed *Citizen Kane* and meditated, however briefly but without prejudice, on its *mise en scene*, the accusations of plagiarism . . . soon appear absurd.

But the peak of this essay, and a central feature of Bazin's critical approach, is the passage about Panny's hysteria in *Ambersons* and Susan's suicide attempt in *Kane*, where Bazin perceives Welles' stylistic choices as matters of philosophical viewpoint opposed to the viewpoint of, say, Eisenstein's montage.

It forces the spectator to participate in the meaning of the film by distinguishing the implicit relations, which the *décalage* no longer displays on the screen like pieces of a dismantled engine. Obligated to exercise his liberty and his intelligence, the spectator perceives the ontological ambivalence of reality directly, in the very structure of its appearance.

(In another essay, "The Evolution of the Language of Cinema," Bazin expanded on this instance of the superiority of deep focus over scissors, manipulative editing: "Citizen

Kane is unthinkable shot in any other way but in depth. The uncertainty in which we find ourselves as to the spiritual key or the interpretation we should put on the film is built into the very design of the image.")

Film theory has since passed, if it ever lingered at, a simple choice between the positions represented by Eisenstein and Bazin. The importance of the opposition is that it sparked Bazin's fire, which has lighted much of all film criticism that has followed. The humane pleasure of the essay is in seeing how the young Welles intoxicated a critic three years younger who came out of the years of Occupation to find in the film world an artist whose style embodied views that he had himself reached and that he wanted to prevail.

Jean Cocteau's brief preface is a bit of merengue, but Francois Truffaut's twenty-seven-page foreword, almost half the length of Bazin's essay, is a treasure and could serve as an encyclopedia article on Welles. Truffaut, the son-in-law of Bazin, writes, as he absolutely fixed into compulsion and "age" at forty-two. He says that Welles had an acting style "doubtless derived from his staging" of Shakespeare that "involves the character he plays walking toward the camera but not in its axis, proceeding like a crab while looking the other way." Now this technique isn't remotely connected with Shakespeare, but at least Truffaut has isolated a mannerism that Welles developed, to simultaneously ignore the camera and flaunt its seeming cleverness at being around when people were not "acting".

Best of all, Truffaut acquiesces—permanently, I hope—the current snobishness about the script of *Kane*. No matter how much one likes the

film, one shows one's superiority there days (Welles himself does it) by describing the Rosebud element as "a rather cheap Freudian gimmick." Says Truffaut: "I must confess that I don't share this viewpoint: Rosebud seems to me as good as *All About* the 'Open Season' and indeed, if someone spread the rumor that Truffaut had invented Rosebud, I would be honored by the attribution. The only Freudian falsity in the Rosebud idea that I can see is its abstraction from a complex of other archeological elements, but the script makes this abstraction quite clear—no one clue can explain a human being—and in any event it is not used as a Freudian explanation but as a (memorably effective) dramaturgical device."

James Naremore's book, gooney title and all, is the best that I know about Welles. This is strictly relative praise, none the less true. Naremore, who teaches English and comparative literature at Indiana University, suffers from the endemic inflation of film discourse, but he aspires at times to a wisdom that comes out more strained than wise; but he has looked at all the films carefully and taxonomically. He notes that, despite all the critical literature about Welles, "surprisingly little has been written about the historical context in which he has worked, or about the political and psychological implications of his films." To Naremore, the repair of this gap means leaning rather heavily on correlation between biography and works, but this often problematic method does some good service here.

Examples of strain in writing: in one syncretic paragraph he calls Welles' probing camera both "erotic" and "ghostly." Or, speaking of *The Magnificent Ambersons*: "Shakespeare's links to this country are very like Welles's own attachment to a vanished Wisconsin, and the bard's 'sublime' is very similar to the director's romantic quarrel with industrialism." Strained

thinking: Naremore asserts that the newscast-projection sequence early in *Kane* "serves to criticize the script and the whole process of filling a blank movie screen; it becomes ironically appropriate to have Joseph Cotton and Jackie Sanford barely visible in the shadows of the room." To be temperate, let's call the first part of the assertion fanciful; and how can the Cotton-Sanford matter be "ironically appropriate" when millions of people who have seen *Kane* have, I would bet, never even noticed the two actors in the shadows? One might as well say that it was ironically appropriate for the fuddy-duddy old newspaper editor whom Sanford plays to watch a newsreel about the death of the man who forced him out. The use of those actors in that scene can hardly be anything other than Welles's youthful high jinks, with a hope that no one would ever notice them.

On more sober ground, I note a few differences of opinion. Naremore says that no film other than *Touch of Evil* "has created the vicious stages in a day's progress with such astonishingly poetic results." So much for Bergman's *Winter Light*. He says that Welles's performance of Falstaff is "virtually flawless." I saw the film again recently and, apart from objections to a repugnant characterization, I couldn't even understand everything he said. And it seems somewhat cavalier of Naremore to dismiss Richard Bennett as "a silent film actor." Bennett (the old major in *The Magnificent Ambersons*) had been a considerable star in the theatre, the first Robert in O'Neill's *Beyond the Horizon*.

But Naremore has seen the persistence of some impulses and characteristics in Welles, as well as some changes. He makes a credible connection between Welles's childhood and the fact that throughout his career "one finds the same theme recurring—weakling fathers . . . being set off against strong, dominating women and the legal structure . . . being undermined

SORTING OUT D. H. LAWRENCE

The problems of editing one of the most distinguished and voluminous letter writers in the English language are legion. This week in the Times Higher Education Supplement Professor James Boulton, who is supervising the first thorough-going critical edition of the works and letters of D. H. Lawrence, explains why.

Also this week:

A profile of Walt Rostow by David Walker.

R. D. Martin reviews E. O. Wilson's new sociobiological study "On Human Nature".

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Man and man-eaters

By Nirad C. Chaudhuri

R. E. HAWKINS (Editor):

Jim Corbett's India
258pp. Oxford University Press.
£4.95.

Of the twenty-two pieces in this selection from Jim Corbett's writings, eleven are from two books which made this otherwise obscure Anglo-Indian (in the old sense) well-known over the whole of the English-speaking world, and almost a legend in India. His prestige among post-independence nationalists can be gauged from the following anecdote. My first book, *The Autobiography of an Unknown Indian*, published in 1951, was fiercely denounced in India as anti-Indian, and the Ministry to the Government of India in which I was working then took disciplinary action against me. Some critics asked why instead of writing a book of that sort I had not written an autobiography like Corbett's *My India* (published in 1952).

But Corbett's books on tigers and leopards are not conventional shikar books from India. They are as much natural history and anthropology as they are that. They

give an accurate and vivid account of the life of the hill-folk of the sub-Himalayan tracts of Kumaon and Garhwal. In fact, in spite of his English birth, he was as much a Kumaoni as the people about whom he wrote. He owed his successes in shooting the man-eating tigers and leopards to this fact as well as to his good marksmanship and knowledge of the jungle. He even shared a superstitious belief. The autobiographical extracts in this book reveal a simple and lovable man.

Apart from that he is a very good story-teller. The narrative of his pursuit of the Rudrapur leopard holds attention like *The Hound of the Baskervilles*. His books also contain extraordinarily evocative descriptions of the landscape of the sub-Himalayan region. When, at the age of fifty, I read the account of the vigil in the pine tree, I felt as if I myself were sitting in that tree.

His account of man-eating tigers has recently been questioned by K. Sankhala, an Indian zoologist, who has written a very good book on tigers. Sankhala resents his favourite animal being called a man-eater, as if it was more reprehensible to eat him than it is for civilized nations to make preparations for exterminating one another by nuclear bombing and bacterial warfare. Who in India would mind

if some man-eating tigers were let loose among the politicians in New Delhi? But Sankhala has a regrettable sneer against Corbett. Corbett, he writes, "enjoyed the patronage and therefore what he said was the last word. If he called a tiger man-eater who was there in dispute this?" But nobody has denied that the Rudrapur man-eating leopard killed 125 human beings, and the details Corbett gives of the corpses of the human beings killed and eaten by tigers would, if not true, make him a most skilled fabricator. But the subject of man-eating tigers is a controversial one among sportsmen: it should not be forgotten that Corbett was writing about conditions as they were between 1910 and 1930, which were quite different from those of today. The Government of India has at least paid a tribute to Corbett and his work by naming a game reserve Corbett National Park.

Corbett's sister helped him with his books. The Corbetts seem to have been an exceptional Anglo-Indian family, very different from the normal British sojourners in India.

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TLS Commentary

The bonny side of Scotland

By Nicholas Phillipson

The National Gallery of Scotland has opened its new exhibition hall with an exhibition of outstanding interest which reaches into some important corners of Scottish cultural history as well as developing an important theme in the history of British art. "The Discovery of Scotland" shows how English and Scottish artists in the eighteenth and nineteenth centuries viewed the scenery of the country during a period of intensive social, economic and cultural change while it was becoming one of the main sources of romantic inspiration to Western society at large. At one level it is an exhibition about changing ideas of landscape. At another, it touches on one of the most complex and interesting themes in Scottish cultural history: how Scottish artists held in balance their sense that their country was both rude and refined, a civilised country which had managed to turn its back on the very signs of primitivism which foreigners found so appealing.

This is a large exhibition and, interestingly, there are not many pictures which are good enough to stand on their own. It is James Holloway and Lindsay Erskine's catalogue which brings the exhibition to life. They have constructed a framework for analysing changing attitudes to Scottish landscape that is practical and sophisticated and likely to dominate discussion of the subject for a long time to come. Their choice of pictures is distinctive and instructive. Their scholarly and suggestive commentary is an original and important contribution to Scottish cultural history which deserves to be widely read. And it will be enjoyed all the more because its authors, unlike so many Scottish historians, have not been pursued by patriotic furies. Their story goes like this.

The discovery of Scottish scenery began in the second half of the eighteenth century. Hitherto, when painters had represented Scottish scenery, they had simply made accurate drawings of towns, houses and estates and had ignored the natural landscape of hills and rivers so beloved of later painters. Now, against the background of a growing interest in landscape gardening, topography, antiquities, legend and, interestingly, theatre, a small group of English and Scottish artists, such as Paul Sandby, Alexander Runciman, Robert Adam, Jacob More, and John Clerk began to explore Scotland's scenery in a number of different ways. By the turn of the century the idea of Scottish landscape had begun to crystallise around a series of specific picturesque images like the spectacular waterfalls on the Clyde, the Esk valley, Roslin Chapel and the supposed locations of the crochard warriors of Allan Ramsay's *Gentle Shepherd* and Ossian's

poems. At the same time, Turner and the prolific Nasmyth family had developed a paradigmatic view of the picturesque Scottish landscape on which English and Scottish taste was to feed for the next generation.

Walter Scott transformed the perception of Scottish landscape. His descriptions of Border and Highland scenery, particularly as they were interpreted by Turner in his influential illustrations to Scott's *Poetical Works*, his inexhaustible capacity for investing otherwise commonplace natural scenery with legendary and historical associations, captured the imagination of Scottish and English painters, widening public interest in Scottish scenery and drawing it westwards to the desolate and hitherto forbidden Highlands. *The Lady of the Lake*, set on Ellen's enchanted island in Loch Katrine, presented an image of the Highlands as a resort for those in search of repose and an escape from the turmoil of ordinary life. This world, made accessible by the railways and invested with romantic associations by Scott, generated a new class of tourists led by the Queen herself. Indeed, one of the glories of the exhibition is a memorable record by Carl Haaga of one of the Queen's large and aristocratic Highland expeditions, for which Scott's *Poetical Works* provided the itinerary. This world, which is brilliantly discussed by Dr Errington, was that which Landseer and the remarkable Horatio McCulloch ("the Scottish Constable") made their own in a series of vast canvases. It was they who presented Scotland as a Land of Mountain and Flood, a land which was fit for tourists and expatriates.

This canonical image of romantic Scotland, developed, it seems, in the studios of Edinburgh painters, was also associated with Scott. It was Ruskin who showed that Scott's descriptions of landscapes rested as much on meticulous descriptions of foregrounds as on their invocation of distant and heroic backgrounds. First, Millais, then William Dyce and other more sentimentally-minded Scottish Pre-Raphaelites began to use Scottish scenery unheroically, without reference to topographical points of reference as foregrounds for portraits of their own families. Millais's remarkable "Ruskin Climbing" is arguably the best thing in the exhibition, and Dyce's "Man of Sorrows" are the most interesting examples of this genre.

But it was left to Glasgow painters to produce the most complete reaction to existing conceptions of Scottish scenery. Turning away from Scott and Scotland to Leamington, France, they turned, as it were, from landscape to the land, from the world of the tourist and gentleman to that of ordinary peasant



"Salmon Fishers on the Tweed", after Louis Haghe (1806-1885): this hand-coloured lithographic proof (with marginal pencil drawings, not reproduced here) is included in the exhibition discussed on this page.

life and ordinary, unheroic scenery. It was a world which might be recognizable to Scotsmen but was of little interest to the world at large. By the turn of the century, Dr Errington argues, Scottish landscape no longer attracted the foreign painter; for better or for worse it was left to Scottish painters to fashion a world of *passages intimes* which would only command the attention of the foreigner as pure painting, not as representations of a mythic world that had become part of Western culture itself.

In many ways, the first section of the exhibition, organized by James Holloway, is the most interesting. He is able to show that although the discovery of Scotland was first undertaken by a handful of painters, they were then of considerable enterprise and ability. Some, like Jacob More, presented Scottish landscape in the grand manner, as something which was sublime in itself and capable of attracting the sort of discerning and thoughtful tourists who flocked in the foreground of his painting of Corrie Linn. More often, however, these painters set out to present Scotland as a civil society set in a picturesque landscape, populated by ordinary people who were engaged in the ordinary business of life and lived in a countryside which was being improved by modern-minded landowners. Sometimes they thought of Scotland in more complex terms as a country whose otherwise barren and unremarkable landscape was made interesting by its legends, its associations with the *Gentle Shepherd* and Ossian or with a gothic past which was embodied in castles and ruins with specific historical associations.

It is clear that by the turn of the century a canonical view of Scottish landscape had emerged in the engravings of Paul Sandby and later in the work of the Nasmyths. Mr Holloway devotes a great deal of attention to Sandby, whose brilliant sketches of scenes from Scottish life were made while he was working for the army as a surveyor after the Forty-Five. There can be no doubt that until Turner's day Sandby's engravings (and, one might add, Thomas Rowlandson's scurrilous and superb satire on Rowland and Johnson's Highland Jaunt, *The Pleasure of the Mountains*) formed the most important stock of visual images of Scotland accessible to Englishmen. But it is also clear that Scotland had come within an ace of producing a distinctive image of landscape that could be conceived in purely visual and painterly terms without reference to literary, historical or legendary points of reference. Alexander Runciman and Robert Adam come over as key figures in this context, and it is rather a pity that they have not been considered systematically and at greater length. At different times in their careers both men spoke of themselves as

landscape painters but each allowed himself to be diverted to other paths. Neither had disciples and no one else seemed able or willing to attempt the difficult task of releasing Scottish landscape from the bondage in which literary, historical and social ideas were placing it. Perhaps things would have been different without Scott and Turner. Scott's extraordinary ability to make landscape resonant with history and Turner's remarkable fertility in developing visual interpretations of Scott's world created a situation in which it was increasingly difficult for Scotsmen or Englishmen to avoid seeing Scotland through their eyes. Inevitably English visitors like Walter and Isabella might show skill and sophistication in exploiting the literary and visual information on which the painter's conception of Scotland depended. But Scottish painters, constrained by the conservative tastes of their patrons, lacking the intellectual or visual sophistication of the Runcimans and Adams, found themselves trapped into subordinating the visual demands of natural landscape to the ideological need to present Scotland as a world of history and romance which was gratifying to Scotsmen and was a source of admiration to the world at large.

It is this insistence that Scotland was a civilized country with an ancient history that seems to be the hallmark of Scottish exercises in landscape painting. And the picturesque landscape with its stress on the remarkable at the expense of the ordinary, its love of castles and ruins, its bucolic associations and its theatricality seemed to provide an ideal vehicle for that image. However, as Dr Errington points out, the paradox was that the picturesque landscape which the Nasmyths and their followers made Scotland look so much like any other country that they began to worry patriotically-minded critics. Nothing could have been more distinctly Scottish than the desolate Highland landscape which an earlier generation had found so offensive and threatening. It encouraged Turner and Landseer to construct a romantic image of a Highland landscape which was awesome and hostile precisely because it was too desolate to support civilized life. Horatio McCulloch, surely the most influential Scottish landscape artist of all time, attempted to paint exactly the same scenes but succeeded only in trivializing them. There is nothing hostile or threatening about his landscapes, no sign that they depict a countryside unfit for human habitation. His Highland scenes, bathed in golden light, often framed by picturesque foregrounds and populated by fat, sleek stags waiting to be stalked, are inviting and are designed to attract the tourist in search of ease and refreshment. As Dr Errington puts it:

"There is something theatrical and illusory about the experience of Scottish scenery as it was rendered available by modern travel. Every effort was made to provide the visitor with a rapid succession of scenic alterations which he could see before his eyes while he sat in stationary comfort in the *chaise* of his coach or railway carriage, regarding an unrolling series of vistas that did not include, as scenic addition, his modern, everyday self."

In McCulloch's eyes, it is the desolation of the Highlands that makes them fit for civilized man and ensures that Scotland will be seen as a country which has a distinctive and honourable part to play in a modern world.

Ruskin and Millais are presented as men who revitalized the contemporary image of Scottish landscape. What is interesting, however, is the speed with which Scottish Pre-Raphaelites set out to restrict the scope of their vision. Much of the interest of the world of Pre-Raphaelite allegory lies in its slightly eerie depiction of intense relationships. But while painters such as John Ruskin and John Everett Millais were capable of considerable technical virtuosity, they offered, in the place of allegory, sentimental and rapid depiction of classic scenes from Scottish history capable only of arousing the interest of a Scottish public. It is impossible not to sympathize with the result of the Glasgow school to turn the backs on the conographical world of an Edinburgh-based conception of Scottish landscape and revert to the familiar world of ordinary peasant life and everyday landscape.

For the Glasgow painters set out to restore to Scottish landscape the painterly qualities it had lost since Alexander Runciman's day. Their work, at least as professional and depressing as the work of the Edinburgh school, was a selection of work by Muirhead, Pringle, D. Y. Cameron or John Q. Pringle, or a more systematic treatment of Scottish industrial landscape, would have shown that some Glasgow painters were capable of the sort of spontaneity, technical inventiveness and visual penetration that is characteristic of Alexander Runciman, but is sadly lacking in these fine sixteenth paintings.

As it is, the exhibition ends on a note of anti-climax. For it tells the story of a country whose scenery was capable of generating great literature but not great art. And it shows that while the Scottish intellectual community had managed to produce great philosophers, great poets and men of letters, it had not managed to produce a single great landscape painter.

The exhibition closes on November 30.

POETRY

Observations of the ordinary

By Samuel Hynes

Geoffrey Grigson:

The Fiesta
Slipp. Secker and Warburg. £3.50.

A poem in Geoffrey Grigson's previous book of verse begins, "Even if ten of my poems should be read in ten hundred years' time, I'd still be around..." No doubt; most of us would rather be alive than immortal. But if not life, then Grigson will look for survival in his poems, rather than in any of the kinds of books—so many that I doubt if even he knows how many—that have poured from his brilliant, prolific, contrary mind. This is the essential point to be made about him, I think: that he is a poet who has for various reasons written other kinds of books, and not a man-of-letters who also writes verses. About other things—art, nature, topography, the poems of other men—he has considerable knowledge, and some pungent opinions; but his attachment to the writing of poems is clearly his vocation.

If he is nevertheless better known for his opinions than for his verse he has only himself to blame: if you write quiet poems and noisy prose, it's the prose that will be heard. In his early, *New Verse* days, Grigson married his achievement as an editor by abusing writers whose work was not to please him: *New Verse* was an extraordinarily good journal, and the editing of it was a heroic act in the 1930s, but what one remembers most clearly about it now is likely to be not the high quality of its verse, but the violence of its attacks on poor Edith Sitwell and Cecil Day Lewis and Michael Roberts. Forty years later, neither age nor the quality of his wife's poetry has mellowed Grigson's tongue, every view is still as heated as ever, and he is still as ready as the ready, against the darkness, the wrong-headedness, the vulgarity, the anti-Grigsonianism of the rest of the world. "The trouble with Grigson," William Empson is quoted as saying, "is that he has no attacks on himself; he attacks because he attacks." Just so. And with what result? Very little, I would judge: it is just old Grigson charging again.

Fortunately reviews, like the rest of literary criticism, have a short life expectancy. So have flower books, guide books, and anthologies. If posterity, that shadowy reader, returns to Grigson, it will probably not be for his prose. The poetry has a better chance, though it would be difficult to guess which poems will survive. For Grigson belongs to the class of late twentieth-century kind who write poems all the time, as other people write journals or diaries or letters, as a means of self-definition and self-sustenance, a way of arresting the daily losses that time exacts. Hardy did it, and Frost; it is a kind of tradition. In this sort of poetry there are not likely to be individual masterpieces rising above the level of the work like mountains on a plain; there is no single poem of Hardy that one would rank with the *Ode to a Nightingale* or the "Immortality Ode", and yet Hardy belongs with Keats and Wordsworth among the great English poets. Quotidian poetry, one might call this tradition: the poetry of the small, the homely, the contingent, the low-voiced, the ordinary. Grigson called his first book *Some Observations*, and that title, with its double meaning—poems that look, and poems that comment on the world—would do for the entire tradition.

Of the particular qualities of Grigson's observations some of the titles of his prose writings will give a sense: *Wild Flowers of Britain*; *English Drawings from Samuel Cooper to Gwen John*; *The English Year*; *The Faber Book of Epigrams and Epitaphs*. From these we can extract the following elements: an interest in nature, an interest in art, an attention to the dullness of experience (*The English Year* is a collection of nature writings from English diaries and journals), an appreciation of the short, packed, witty forms of verse, and a deepened Englishness. These elements combine in various ways to make poems which, taken together, compose a fifty years' record of an observing life. It is a private

record, a self alone in the world: there is rarely another person present, not many poems are direct address, almost none are third-person narratives. The observations are exact but reticent, visual but not descriptive, and though they are full of natural details, they are painterly rather than nature poems. Because they are observations in the other sense as well, they also record public history over the past half-century—the 1930s and the Second World War, Hiroshima, the deaths of Pasternak and Kennedy and Martin Luther King, the Vietnamese war—public, but seen from within the private life.

One way into that private world is through a poem titled "A Painter of Our Day" (it is in the collection of 1969, *The Ingestion of Ice Cream*). The painter is Ben Nicholson, but the subject is larger: the poem is about the place, and the necessity, of art in our lives. It begins:

He teaches me what is: never
nostalgia,
Yet never contempt for what has
been composed.

And a bit further on:
I am taught again to accept
What is; also, that always each
wonderful realm
He makes and the immense realm
each other penetrate.

What is: the work of art, poem or painting, must be concerned with that, with reality. But not with realism: Art and Life, the two wonderful realms, remain distinct, or poem as a physical object, like a painting or a piece of sculpture (in an interview he talks about "real round poems, or real square ones, or real oblong ones, three dimensional"), it is appropriate that his statement of his aesthetic principles should be contained in a poem celebrating an abstract painter; for his poems do seem often to be more like paintings than like the lyric poems that at first glance they resemble. The composition neither musical structure nor the temporal structure of narrative has much place; time is stopped, the moment is observed and composed, the observation is recorded. An example is "Object" from *A Skull in Salop* (1967), which begins:

On a sill
Black and white stripes,
A pink scarf, amethyst edge of a
Flannel, bullet shoes, red, . . .
I notice only
Extravagant wonder
Of items laid out on a long
White painted sill.

The epigraph of this little poem is a quotation from one of Grigson's masters, Wyndham Lewis: "Moments of vision are blurred rapidly, and the past sinks into the rhetoric of the will." Grigson seems determined to elude that rhetoric, and to make poems that are moments of vision to phrase that comes of course from his other master, Thomas Hardy. Not visionary moments, though, or only in his own special sense of the term; for Grigson

son's meaning means simply having good eyes, as his 1933 anthology, *Visionary Poems and Passages of The Poet's Eye* demonstrates. His own examples of "visionary" writing in the book are not poets like Vaughan and Blake, but Crabbe, Clare, Hardy, William Barnes—the careful seers.

"Objects" is a moment of vision, but it is also a painterly composition (note the careful attention to colour). And it makes an observation: that one sees the ordinary world, if one really sees it, with an extravagant wonder. There is delight in the seeing, but there is also a kind of sadness: moments pass, things wonder and end in melancholy; who, seeing the world thus, would ever want to leave it? Grigson's poems, even those that are most strictly confined to exact observation, are full of time: he sees snow on a hill, and the horses, an evening scene at a desolate airfield, a decayed house in County Clare, and what he sees are images of time passing and past. Like Hardy, he has no defences against time, and pretends to none; the contrast for the poems is an element of melancholy and nostalgia that is present from the beginning as far as example in early poems like "1910" and "The Well in the Valley", but has become more pronounced in his later work.

This is not to say the Grigson in his poems is simply a passive observer aloof in time. His love and delight in the particulars of the physical world is energetic, and so is his hatred of a good deal of modern life and art. Grigson has always been a good, though somewhat inarticulate, buter, and life has obliged him with many opportunities to exercise his gift. Surprisingly, his skill as a poet and his quick eye for what is hateful have not combined to make him a very impressive satirist. Perhaps his interest in technique distracts him from his target, or perhaps it's the other way round: whatever the cause, I find his attacks on his fellow poets, on critics and dons and the most mirthless, tedious and unwelcome of his talent, and I wish they weren't there among the good poems to remind me of the abusive side of his nature. Still, if the poems are the record of a life, the satires are a true part of the record.

By now, the whole man speaks in his own voice in the poems, but it never always so. Like the painter he so admires, Ben Nicholson, Grigson came to his true style late. The poems that he wrote during the 1930s have no distinct style of their own, some of them read as though they might have been put together out of left-over contributions to *New Verse*—bits of skewed syntax, surreal images, a heap of definite articles, and a dash of doom, such as characterized the work of the Sons of Wyndham. Grigson's own assessment of this work is not high: "Most of the earlier poems," he wrote in the preface to his *Collected Poems* (1963), "were written when I was a young man, in the wake of major talents, for avoidance of conventional harmonies, line units, and shapes. The risk, though, was to offer too much 'the' too much of a kind of anapaestic lull, a weakness of that kind." But in time—

during the 1940s—he found his tradition, the tradition of Clare and Hardy and Edward Thomas. His poems became less fraught and more themselves: formal, tight, observant, painterly, composed. There has remained the Grigson style ever since, and though it has its limitations, he is apparently content to live within them.

The Fiesta is Grigson's eleventh book of verse; there are about 700 poems in the whole lot. This new book resembles the other recent ones in its tones and techniques, but it has its own qualities. Grigson is now well over seventy, and one should not be surprised that his recent poems are about death, the old man's subject. There is a poem titled "Young Death", and another beginning "I dreamt you were dead", and another with these lines:

You are dead. So again and again
I return to contemplate
an abominable

Brevity of living.
These are gloomy poems ("Old men", as he says, "are glum"), but they are not self-pitying or sentimental; death is outrageous, not pitiful. And among the poems of death there are plenty of others in which ordinary observations of what is are turned into ceremonies of celebration. A good and typical example is "Halving of a Pear":

An item of best being is
Halving this pear and in its
ivory sections, this black
Star of seeds.

Also pointing this black
Star in ivory out to you
And you agreeing is
An item of best being.
An observation, yes, but the poem makes it also a love poem, a poem of intimacy and tenderness. The style is what it has been for thirty years or more—formal, painterly, economical. The diction is plain (though in other poems the plainness is decorated with fragments of Greek, or Latin, or with an odd term or a proper noun thrust in among the ordinary words), and the structure is spatial—a moment of vision held out of time in a frame of words. Grigson's sense of something more being said that is in the end the surest sign that a poem is the real thing.

Grigsonian preoccupations from earlier volumes appear anew here: poems on the follies of critics and the ugliness of the modern world, images of death, recorded scenes. But one element that strikes me as new is the subject of the title poem, a sceptical but questioning meditation on religion, in which he asks:

But then making
A god out of the emptiness of gods,
Recognizing necessity, and rejecting
As if, tell me, my being, now,
What shall I do? Or what shall
maintain

My being?
Like his contemporaries MacNeice and Day Lewis, Grigson is a clergyman's son, and the religious in which he reluctantly disbelieves is a part of his consciousness. That it should emerge in verse here is no doubt also appropriate to an old man's poems. The new poems are not exactly religious, but several edge round the subject of belief (another example is "Conversation with a Clerical Father").

In the list of the author's works that appears at the front of *The Fiesta*, a number of Grigson's prose books are grouped under the title "Celebration and Criticism". Grigson has done a good deal of both in his day, both in verse and in prose, but it is the criticism that has made his reputation, and established his public image as a critical writer. In the wake of major talents, for avoidance of conventional harmonies, line units, and shapes. The risk, though, was to offer too much 'the' too much of a kind of anapaestic lull, a weakness of that kind." But in time—

The Beauty of Petitions

The Wolf
trotted to the lion's den.
"Lion, I've brought you an ass."
The lion
padded from his cave.
"What does he want, Mr Wolf?"
"He wants your permission."
"Permission to do what, Mr Wolf?"
"By your leave, Lion,
he asks me to kill him."

The lion gave due concern
to this weighty matter.
"A difficult decision!" sighed the lion.
Bending neither to one side
nor the other,
he pronounced it only just
to grant the request.

Roger Howard

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Standing on ceremony

By John Skorupski

SALLY P. MOORE and BARBARA G. MYERHOFF (Editors):
Secular Ritual
 293pp. Amsterdam: Van Gorcum, 1976. £16.25.

There is a regular dialectic in the study of ritual. It would not be too much to say that, for some, to understand ritual is to understand the inner spring of society. And to understand that is even to understand, or at least catch some glimpse of, the processes by which reality is socially constituted. This Monica Wilson says, in a passage quoted in this book by Jack Goody. "I see in the study of rituals the key to an understanding of the essential constitution of human societies"; and Sally Moore and Barbara Myerhoff remark: "Underlying all rituals is an ultimate desire, lurking beneath the small and largest of them, the more banal and the most ambitious—the possibility that we will encounter ourselves making up our conception of the world, society, and very selves". In Jack Goody's own paper, and in just our conception of it, becomes involved: "Reality is merely a social construct, a collusive drama, intrinsically conventional, an act of collective manipulation, a quality which eludes the empirical eye peering behind the veil of ritual and gets a thrilling glimpse of transcendental egos at work."

These heady draughts induce a severe antithetical reaction, represented here by Professor Goody—an onslaught, in the name of scientific sobriety, on "ritual" and all its workings. Goody's criticisms are not confusingly characterised as "unreasonable" and "to invent a jargon" ("secular ritual") is not necessarily to discover a thing. But valuable insights or ideas can lie behind an inadequate terminology; one should be careful not to throw away too much. As I think Goody does.

The quality of the papers in this volume is that of most conference collections; that is to say, several (including the introduction) are interesting, while the rest read as though they were contrived for the occasion. "Familia" is a lecture exhibited; technically without precision; inadequately analysed and applied typologies; inconsequential ethnographic padding; above all, a shortage of new ideas. The individual papers by Moore and Myerhoff provide more substance than most of the others, though one should also note a solid essay by J. P. M. Middleton on Lugbara rituals, and a contribution by Victor Turner.

Turner restates a theme he developed forcefully in *The Ritual Process*: he expands van Gennep's classical description of rites of passage as consisting of three stages and phases of separation, limen and aggregation, into a general theory of sociocultural processes. The broad picture here is of quotidian social structure and processes intermittently disturbed or regally accompanied by liminal or "liminal" phases of unstructured "communitas": structured work and free-flowing play. The picture is complicated by the fact that the free spirit of communitas may itself be ritualized or proscribed, in an attempt to capture and confine it.

The distance between van Gennep's original conception and Turner's extension of it is great. Goody, who expects to learn from the study of ritual something about "human sociality itself transcending particular cultural forms". But in fact ritual, in any usefully delimited sense, has little place in his ultimate scheme, the basic thesis of

SCHOOLBOY RISING

the novel about Alderman School

by Nigel Fozell

(whose *The Marriage Sun* is now in paperback £5.95, post free, from the CIVILITY PRESS, 10 Catley Road, S.W.11)

"Very readable, obviously very well thought out."—*Maurice Wiggin, S. Times*

Well connected

By Raymond Firth

MICHAEL OPPITZ:
Notwendige Beziehungen
 Abstrakt der strukturalen Anthropologie
 431pp. Frankfurt: Suhrkamp, DM14.

ROBERT CRESSWELL and MAURICE GODELLER:
Outils d'enquête et d'analyse anthropologiques
 290pp. Paris: Maspéro, 40fr.

Theory and method continue to preoccupy anthropologists and are closely related. These two works, each demonstrating in a different way the activity of European anthropology, start from different ends of the intellectual spectrum, but both are concerned with systems of ideas.

Michael Oppitz gives a lively and comprehensive survey of structuralist theory. Taking Claude Lévi-Strauss as his inspiration, he has followed his line of "necessary connections" from some phrases in *La Pensée sauvage*. His coverage is vast—from Raymond Aron on the plight of the modern anthropologist to Norbert Wiener on cybernetics and L. S. Vygotzki on thought and speech; from A. Radcliffe on the concept of modes to Barbara Ward on Chinese varieties of the "social model" and David Schneider on "muddles in the models"; from Karl Abraham and Franz Boas on myth to Edmund Leach and Terence Turner.

The book is rightly packed, often very abstract, but the author's field experience—he has carried out

research among the Sherpas of the Himalayas—has helped him to keep a refreshing grip on reality. Beginning with definitions of structure and social structure he moves swiftly through types of models to a brief contrast of structuralist and dialectical methodology.

An analysis of "elementary structures of kinship" with their laws by a short enquiry into structural aspects of systems of personal and the kinds of France and the basis for taboos on certain animals as food in England. A long section on treatment of myth—with Lévi-Strauss naturally in the foreground—begins with a quotation from Louis Aragon on the necessity of myth to the human spirit and with a claim for the concept of transformation as a link between structure and history.

Many of the issues raised are controversial. For instance, by insisting that the central concept of the structuralist is the concept of exchange, he presents marriage as a system of communication. It might have been more adequate to say that Lévi-Strauss's theory is a system of communication to provide some sense of the degree to which his explanation is compatible with the economic, social and religious interpretations of the First Crusade raised by a half-century of social scholarship.

As Friedrich Baethgen accurately observed in his preface to the posthumous *The Origin of the Idea of Crusade* was Erdmann's finest achievement, overshadowing his studies of papal relations with Portugal and his editorial work for the *Monumenta Germaniae Historica*. The *Origin of the Idea of Crusade* was Erdmann's last work, a masterpiece of scholarship, in part a masterpiece of his industry and industry. They were less lyrical than his powers of synthesis: L. La Monte and Beaudouin de Gaillet went so far as to suggest a "Germanic forest" as the source of the crusade. The central issues were not in doubt: the Church, originally hostile to armed combat, gradually changed its position, and the crusade, in turn, provided an outlet for the increasingly aggressive eleventh-century nobility, particularly in France, and, in a broader sense, the religious history of the Middle Ages, which was found rather than made by Patrick J. Geary. He is concerned with the "central Middle Ages", by which he means the three centuries from the ninth to the eleventh century which were the heyday of religious and political change. The book is a lengthy paragraph to a discussion of whether his period was more deserving of the term "central" 1350, concluding that it is more deserving, apparently on the ground that a terminal date of 1350 for the "central" Middle Ages would leave no time for the late Middle Ages.

In the same vein, though more germanely, Mr. Geary feels it necessary to tell us why it was that the removal of relics from Cordoba to St. Denis did not result in the introduction of Moslem rituals into France, as it did the fact called for explanation. And here is the explanation when it comes: "Obviously the very act of theft often broke the cultural context that gave a relic its meaning. When a relic was stolen or sold it was impossible to place it in its old function in its old location. Thus the theft could not result in the transfer of ideas or of religious or cultural values." Specialists will find this kind of nonsense worth tolerating for the sake of the facts which Mr. Geary has laboriously assembled. A thorough index and a comprehensive bibliography make it an admirable research handbook, which includes short summaries for the references. "Translations" of relics of the period. But insight and understanding must be sought elsewhere.

Wiltshire Gavel Delivery and Trail-boston Trials, 1275-1306, edited by Ralph B. Pugh for the Wiltshire Record Society, is available from 53 Clarendon Road, Truro, Cornwall, TR1 1LJ. £7.00.

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In this suggestive if rather superficial *side-memoire* one lesson above all is clear. As Godelier illustrates in his admirable study of the New Guinea tarim—160 years ten weeks to survey—any covering about a square mile—any field anthropologist must face the prospect of strenuous work.

Warriors of St Peter

By Brian Stock

CARL ERDMANN:
The Origin of the Idea of Crusade
 Translated by Marshall W. Baldwin and Walter Goffart
 400pp. Guildford: Princeton University Press, £19.10.

Carl Erdmann's *Entstehung des Kreuzfahrtsbegriffs* appeared in 1935, dedicated "with unshaken faith in the future of the German spirit". By 1936, Erdmann, who adhered to support National Socialism, found himself on an extended leave of absence from the University of Berlin, whose faculty no longer listed his lectures.

The appearance some forty-three years later of an excellent English translation is an occasion for celebration not only on the central thesis—whether the crusade came about through the eleventh-century papacy's conscious adoption of the plan and symbolic trappings of the crusade—but also, in view of Erdmann's influence, of the degree to which his explanation is compatible with the economic, social and religious interpretations of the First Crusade raised by a half-century of social scholarship.

As Friedrich Baethgen accurately observed in his preface to the posthumous *The Origin of the Idea of Crusade* was Erdmann's finest achievement, overshadowing his studies of papal relations with Portugal and his editorial work for the *Monumenta Germaniae Historica*. The *Origin of the Idea of Crusade* was Erdmann's last work, a masterpiece of scholarship, in part a masterpiece of his industry and industry. They were less lyrical than his powers of synthesis: L. La Monte and Beaudouin de Gaillet went so far as to suggest a "Germanic forest" as the source of the crusade. The central issues were not in doubt: the Church, originally hostile to armed combat, gradually changed its position, and the crusade, in turn, provided an outlet for the increasingly aggressive eleventh-century nobility, particularly in France, and, in a broader sense, the religious history of the Middle Ages, which was found rather than made by Patrick J. Geary. He is concerned with the "central Middle Ages", by which he means the three centuries from the ninth to the eleventh century which were the heyday of religious and political change. The book is a lengthy paragraph to a discussion of whether his period was more deserving of the term "central" 1350, concluding that it is more deserving, apparently on the ground that a terminal date of 1350 for the "central" Middle Ages would leave no time for the late Middle Ages.

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Travellers' tips

By Garth Fowden

JOHN WILKINSON:
Jerusalem Pilgrims
 Before the Crusades
 233pp. Warminster: Aris and Phillips, £12.

The holy places of Jerusalem were first adorned and popularized by the Emperor Constantine, as a counter-attraction to the oracles and healing shrines of paganism. Pilgrimage was not a new idea, and Odysseus himself was allegorized by the Neoplatonists who flourished in Constantine's day as the type of pilgrim soul seeking rest from life's tempest. But popular imagination soon learnt to think of Jerusalem, not Delphi, as the earth's navel.

John Wilkinson has lived for nine years in daily contact with the holy sites, and is one of their most eloquent expositors, both as writer and as lecturer. *Jerusalem Pilgrims* has been written, self-confessedly, as both a continuation and corrective of his earlier book, *Egeria's Travels*, which dealt with the pilgrims of the fourth century. It contains translations, helpfully annotated, of fifteen texts written between the eighth and the eleventh centuries, and (as one woman) who had either been to, or were interested in, the Holy Land. An introduction of forty-three pages sets out the context, and discusses some of the practical problems (such as travel times, money, and language) which a Byzantine Buedeker might have been concerned. The book is illustrated throughout with exceptionally clear maps and plans, and concludes (apart from a number of appendixes) with a detailed gazetteer of places, as invaluable to the many who would like a potted history of the development of the Holy Sepulchre Church as to the few who do not know where to locate the Mound of Foreskins (Joshua v. 3).

Needless to say, the texts here translated are not all of equal value. Even a medieval scribe abandoned the job of copying out one of them with the scribbled comment: "Virgilius moriens dictavit". Among the more interesting travelogues are those of the Gallic bishop Arculf, written down by Adomnan in his monastery on Iona, and the Englishman Willibrod, written by the nun Huguobert. But of them all, the most delightful is the Piacenza Pilgrim, more a man of the world than the others, tempering disapproval of the silk and healing shrines of paganism with enthusiasm for the beautiful Jewesses of Nazareth. He tells us that he wrote his parents' names on the wedding couch at Cana ("underserving though I am"), and that Samaritans accepted no money from Jews or Christians that was not first placed in water, and would then burn away their footprints with saw as they left their villages.

Yet pilgrimage was a serious business, and not just because it might easily occupy several years of one's life, involve dangers, and end fatally. Many of these men genuinely faced their journey as an image of, and a means to, spiritual purification, and by their prayers they sanctified "holy places" which were often highly dubious in origin. The sensitive modern pilgrim cannot avoid acknowledging his debt to them. The modern scholar, too, is obliged to them for the insight they offer into medieval conceptions of the holy. The sanctity of some of these Palestinian sites antedates the arrival of the Children of Israel, and has been acknowledged by all three of the great religions of the Book. Mr. Wilkinson's valuable book will reveal its true interest when the raw materials it presents are added to the other evidence that is available for a fully synthetic discussion of the links between different manifestations of holiness in late antiquity and the early Middle Ages.

examination of Peter I of Cyprus and his campaigns in Alexandria and Armenia from 1359 to 1369. His essay, more than any other in the book, signals a direction for new and exciting work; the "later Crusades" have at last represented, and attention is wisely directed to Peter's economic interests as well as his desire actually to conduct a crusade.

Significant too is an essay by Robert Irwin that shows a deep knowledge of Western and of Mameluke sources for the last years of the Latin Kingdom. But, as Irwin admits, it is still too early to make serious comparisons between Latin feudalism in the East and the Mameluke institutions. Irwin, Small and Edbury have in fact enhanced the value of the book by emphasizing the gaps that exist in present knowledge and the provision of a bibliography of the arguments. Whether the dialogue will be stimulated, at least among historians of the Crusades, by Professor Holt's contribution is reality.

An Israeli scholar has argued elsewhere that the presence in the Middle East of a Jewish state will stimulate the development of Holy War doctrines among the Muslims. But in the mid-twelfth century the Infidel had no notion that the crusade was a very special type of war. The dialogue has always been vestigial; and this book does not make it less so. In that sense at least it represents a very ancient reality.

more doubtful. Irwin and Holt agree that Mameluke institutions were not as static as has been assumed, and the latter offers a detailed and interesting account of the fine details of contemporary government. But as an example of the closed approach to the history of the Middle East that the book aims to avoid, Holt's essay could hardly be bettered. It is ironic that the editor himself is most guilty of failing to address the Latin-based historian, and of offering the intricate institutional analysis that has long deterred dialogue.

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TAVISTOCK

The quadripartite poet

By J. A. Burrow

W. A. DAVENPORT:
The Art of The Gawain-Poet
233pp. Athlone Press. £8.95.

This is a very different book from Edward Wilson's recent study, *The Gawain-Poet* (1976). Wilson gave separate consideration to each of the four poems in the manuscript, without committing himself to the hypothesis of single authorship. W. A. Davenport, in contrast, sees the whole weight of his study on the assumption that one man wrote all four poems, probably in the order in which they stand in the manuscript: *Pearl*, *Purity*, *Patience* and *Sir Gawain and the Green Knight*. Like all good conjectures, this one is open to refutation; but that is how knowledge progresses. If Mr Davenport's assumption is ever shown to be wrong, then much of his argument collapses; but this is a perfectly honourable position to be in. In the meantime, he appears to have made real additions to knowledge. This is an intelligent, perceptive and independent-minded book.

Mr Davenport sets out to give a literary account of the poems, with a minimum of historical scholarship. His method is close examination of the poems. Perhaps this is not quite so novel as he suggests; but he has a sharp eye and makes many new observations. The first chapter, on *Pearl*, does not show him at his best, however. He implies that literary readers must always be looking for emotional drama, pungency, and even "resonant poetics". The rest he tends to dismiss as doctrine and didacticism. But an antithesis such as that between emotion and doctrine just does not work in a poem like *Pearl*, any more than it works in Dante. One does not have to believe that *Pearl* is an elegy for the poet's daughter (though it helps) to see that doctrine, in this poem, is itself passionate. What is to be believed about the heavenly rewards of bap-

tized infants? The poem suffers, according to Mr Davenport, from its effort to answer this question; but that judgment seems to me to rest on a narrow and restrictive idea of what poetry is and what it can do. The dry stanzas of *Pearl* are not generally inferior to the sweet ones; and the argument of the poem, even if we accept the current view that texts in verse can only pretend to argue, is an essential part of its strength.

It seems to me, therefore, that Mr Davenport rather undervalues *Pearl* (the earliest of the poems, in his opinion). His discussions of *Purity* and *Patience*, however, are quite excellent. He describes the former, rightly, I think, as "an unsuccessful poem which contains some of the most powerful poetry composed by a Middle English poet". He gives a finely discriminating account of the way the poet adjusts his mode of narrative to the varying qualities of the Old Testament stories: an epic number for Noah's flood, "novelistic intimacy" for Sodom and Gomorrah, romantic extravagance for Belshazzar's feast. Equally good is Mr Davenport's discussion of the poet's treatment of the story of Jonah in *Patience*—a poem which he regards with justice as something more complex and interesting than a mere exemplum of the virtue of patience.

The interpretation of *Sir Gawain and the Green Knight* is by now a well-developed art, to which Mr Davenport makes a spirited contribution. He offers an excellent account of the complex figure of Gawain's adversary, Sir Bertilak de Hautdesert (a name in which he is the first to see a message for the hero: "Bear thy lack of high doing serving"). On Gawain he is less convincing. Modern readers seem more at home with complex and intriguing secondary characters, like Bertilak in *Sir Gawain* or Pandarus in Chaucer's *Troilus*, than with the simpler primary characters such as Troilus or Gawain. Mr Davenport's account of *Sir Gawain*, in my opinion, diminishes even its very what vulgarizes the hero, by overstressing the delicate comedy which is undoubtedly there in the poet's portrait. He speaks of Gawain as "something of a heroic fool".

The ideal of idleness

By Colin Macleod

MICHAEL O'LOUGHLIN:

The Garland of Repose
The Literary Celebration of Civic and Refined Leisure: the Traditions of Homer and Vergil, Horace and Montaigne

345pp. University of Chicago Press. £16.10.

The Garland of Repose examines some poetic and literary versions of the ideal of leisure in Western culture, with particular reference to the contrast or combination of its public and private aspects: *otium* as the ideal condition of an active society and of a quiet individual. This is a cultivated, warm-hearted, well-informed and sometimes perceptive book on a subject which touches anyone concerned with the humanities, or indeed with humanity. Its range is wide: besides the authors mentioned in the subtitle Theocritus, Dante, Petrarch and Erasmus all receive more than cursory attention. It is also elegantly produced and charmingly illustrated.

And yet it leaves behind it a feeling of unease. This is not because it has like all books, regrettable features: for example, Horace as the poet of "civic" leisure, a role he adopts most decidedly in *Odes* IV, is neglected, and Theocritus' *Thyrsis*, a poem no doubt as beautiful as any in the cult, is omitted. It is rather in the way it is written. Its style seems to aspire to the condition of poetry, if "poetry" may mean licence, and "poet" one who is eager to demonstrate at every turn his own superhumanity. This manner is as inappropriate as the familiar literary criticism: for it does nothing but blur thought. It is particularly unfortunate when two of the author's subjects are great practitioners of the *Muse pedestris*, Horace and Montaigne.

Consider, for example, pages 70 to 71, on *Georgics* IV:

So, in light and fragrance, the scenes of the bees' activity glow before us, before we become, as it were, bees ourselves, and labor itself seems to be distilled into a higher form of play. Surely... the bees do not provide an accurate model for the human condition in its consciousness of mortality, even if they do the very diminutiveness and even inconsequentiality of the "vehicle" here seems to expand and leave and virtually become the author's "tenor" in a way not possible in the earlier and, as it were, weightier books. The cultural experience of reading the *Georgics* is not the chore of studying an agricultural manual precisely because, in reading it, our deepest cultivation is becoming in its goals, seeking in the opinion of gathering honey and wax the contemplation of what Swift and Arnold called those two best things: sweetness and light.

The imagery of this luxuriant passage seems to bear no serious relation to Virgil: the places in the poem mentioned just before do not show that the bees are necessarily associated with light. There is one thought here relevant to the *Georgics*: men are not bees. The vast sleep obscures that insight by a technique Michael O'Loughlin sometimes uses in a casual and irresponsible way, identifying the reader's experience of a work with the happenings that the work describes. So also page 69: "The image of the purged hide sears the mind that reads it as it does the body it encloses" (and of pages 29 and 106).

Or again, pages 278-79: "What needs special emphasis, however, is that the essayist's condition is very much the condition of being an essayist... The 'critical' and, I suspect, disjunctively unfortunate when two of the author's subjects are great practitioners of the *Muse pedestris*, Horace and Montaigne.

"young, over-zealous, inexperienced", and even as "a reluctant Roger the Lodger".

No doubt the last phrase has strayed in from an undergraduate tendency to be, as it were, over-all, a great Knight of the Round Table. Mr Davenport has little time for the ideal of perfection which Gawain bears emblazoned on his shield; and he regards Gawain's mortification at failing to achieve it as an "exaggerated stance of tragic failure". Thus he arrives at a reading of the poem's last scene which, I think, coarsens its tone. There is comedy, but there is also simple moral gravity. In general, however, it must be said that Mr Davenport is admirably responsive to the poem's nuances, as in this comment on the speeches of the Lady: "The poet's command of tones of speech is subtly displayed in the delicious amplification of her syntax, in her mock-serious turning of the courtly metaphor for Nostis's flood, in her jesting literal fact, in her arch flattery and her comically indignant reproofs". "Nebulous amplification" is marvellously apt.

For many readers the most interesting chapter will be the last: "The Poet and his Art". Mr Davenport here presents a genuinely synoptic view of the four poems, considered as the work of one man. He makes a number of illuminating comparisons—tracing the theme of "resentful protest" through *Pearl*, *Patience* and *Sir Gawain*, for instance—and he also attempts a general characterization. Here he stresses the poet's interest in "difficult cases", his dramatic power, and his intense awareness of "varied ways of seeing". He sees him as a poet of tension, conflict and irony, who was not very interested in conventional moral teaching or orthodox casuistry. This is a *Gawain*-poet governed by "an impulse to complicate and diversify, to qualify judgments, to give home with complex and intriguing secondary characters, like Bertilak in *Sir Gawain* or Pandarus in Chaucer's *Troilus*, than with the simpler primary characters such as Troilus or Gawain. Mr Davenport's account of *Sir Gawain*, in my opinion, diminishes even its very what vulgarizes the hero, by overstressing the delicate comedy which is undoubtedly there in the poet's portrait. He speaks of Gawain as "something of a heroic fool".

contemplate his own act of contemplation as much as, perhaps even more than, the portrait that object, to be contemplated, that object to music might be interesting in itself, but what is interesting in the essay (126)—and what interests the author is his own savoring of the reconciliation of what matters in the rethinking more than the thing rethought, the contemplating more than the thing contemplated, or, as Montaigne put it in a later statement, informed by the very form-complex dualism which he reverses, it is the "fashioning" rather than the "furnishing" of his mind which occupies him.

Hue Professor O'Loughlin seems to have been seduced by his initial epigram and by his use of the word "modern". It is as if it were Valéry he has in mind; and "critical" evokes, I suppose, the Kantian *Critiques*. But the essayist's self-portraiture is nothing as specialized and rarefied as contemplation of his own contemplation: it is rather "something felt or perceived in an immediate and lively way, with the force of personal acquaintance and participation" (W. G. Sebaste's definition of experience). Professor O'Loughlin's comments in fact make it very hard to understand what "forgiveness" could mean in the passage from *Essays* 3.2, which he echoes and then quotes; and what he says of 1.26 is surely belied by the text: Montaigne's words about his father are both vivid, factual memories of his own and part of a sustained argument of general application to mankind.

"There are, however, faults which we are disposed to pardon." "These words of Horace's in the *Arte Poetica* should be heeded by critics of critics no less than by critics of poetry. But the defects of the *Garland of Repose*, unlike like the *Garland of Repose*, deal with, look like the product of conscious striving. And they are deep and diffused enough in the book to make it, despite its good qualities, in the last analysis disappointing.

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Further details and application form from: The County Librarian, Administrative Centre, Barley House, Islesworth Road, Exeter EX4 1RO.

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Application forms and further information from the Director of Libraries, Central Library, Surrey Street, Sheffield S1 1XZ, tel. 734709. Closing date, 24th November.



WEST GLAMORGAN County Council

EDUCATION DEPT.

ASSISTANT LIBRARIAN

REF: SVF/037/560

School Library Service, Library Resources Centre, Cockat

Applicants should be Chartered Librarians, but consideration will be given to applicants who are qualified but not yet chartered.

Salary: £3,420 to £3,834 plus £312 supplement per annum. Application forms, returnable by November 24, 1978, are available from The County Clerk, Central Personnel Unit, West Glamorgan County Council, The Guildhall, Swansea. Telephone: Swansea 50821, extension 2415.

PLEASE QUOTE REFERENCE NUMBER

Institute of Personnel Management

Information Department

LIBRARY ASSISTANT

Required to join our busy team of information specialists. The vacancy is at the lower end and carries out responsibility for a variety of duties connected with the day-to-day running of the library, including issuing loans, handling materials and assisting visitors in the use of the library stock. This post will offer an excellent opportunity to gain experience in the work of a special library stock.

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Starting salary from £2,775-£3,200, plus 1.5% (50p per day). Holidays: 4 weeks per annum. Hours 9.30 Mon-Fri. Write or telephone for application form to:

The Office Manager

Unit of Personnel Management

Central House, Upper Woburn Place

London: WC1H 0EX

Tel. 01-821 3244, Ext. 109

FALKIRK DISTRICT COUNCIL

DEPARTMENT OF LIBRARIES & MUSEUMS

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LIBRARIAN

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£3,240 to £3,933 plus £312

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A 35-hour week is worked. Consideration will be given to the provision of housing facilities and removal expenses.

Further details and application forms are available from the Director of Libraries & Museums, Public Library, Hope Street, Falkirk FK1 5AU. Telephone: Falkirk 24911, ext. 201.

Closing date: Friday, 24th November, 1978.

ASSISTANT LIBRARIAN

A qualified Librarian (with a minimum of 3 years' experience) is required for the newly created post in the City of 12. The successful applicant will be responsible for the operation of the Library Services in the City. The Assistant Librarian will be expected to gain a good knowledge of the neighbourhood and form contacts with the local community. Salary will be within the Librarians Scale £3,279-£4,146 p.a. inclusive (minimum of £3,752 p.a. for Chartered Librarians).

Gonorous assistance will be given with the expenses incurred in moving house in accordance with the Authority's Scheme.

Further details are available from the Staffing Section (tel. 0114 276555 ext. 301), Leisure Services Department, Trent Bridge House, Fox Road, West Bridgford, Nottingham. Written applications (no forms) which should contain full personal and professional details and the names and addresses of 2 referees, should reach the Director of Leisure Services by 24 November, 1978. Please quote ref. 138.

Cheshire

Chartered Librarian AP 4/5

£4,245 to £5,073 p.a.

Required at St Peter & Mary R.C. High School, Wilmslow.

This is an 11-15 V.E. Com. comprehensive school which is to be reorganised as an 11-18 School from September, 1979. A knowledge of pupils book and reference material is desirable.

Application forms and further particulars are obtainable from The District Education Officer, Cheshire County Council, Grosvenor House, Shopping City, Runcorn WA7 1BR.

Closing date, November 27.

Gloucestershire County Council

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and application forms from

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required). Closing date 14

days from date of publica-

tion.

Application forms and further

particulars are obtainable from

The District Education Officer,

Cheshire County Council, Gros-

venor House, Shopping City,

Runcorn WA7 1BR.

Closing date, November 27.

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Applications are invited for a most important post within this major library book-selling organisation. Responsibilities include the reviewing of new publications, stock purchase and subject classification.

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CLASSIFIED ADVERTISEMENTS

SOUTHERN EDUCATION AND LIBRARY BOARD

Invites applications for the following posts:-

Divisional Librarian
(TWO POSTS)

(based at Craigavon and Dungannon)

Reference number 234/78

Applicants should be qualified Librarians and normally have at least 10 years relevant experience in a recognised library.

Salary scale: £4,920 to £5,258 per annum with an additional supplement of £312 per annum for applicants aged 18 years or over.

Application forms and further particulars are obtainable from the Personnel Office, 3 Church Street, The Mall, Armagh BT61 8AZ (telephone number Armagh 323611). Please quote job reference number. Completed applications must be returned not later than 4 pm on Friday November 10, 1978.

CANVASSING WILL DISQUALIFY

Cambridge University Library
Munby Fellowship
in Bibliography, 1979-80

Applications are invited for the Munby Fellowship in Bibliography, tenable for the academic year 1 October, 1979, to 30 September, 1980.

The Munby Fellow will be free to pursue bibliographical research of his own choosing. The Fellowship will be tenable in the University Library, but will have no departmental or other staff duties and responsibilities.

The Fellowship is open to graduates of any university of any age, experience, and nationality. The stipend will be £3,000. A non-residential Research or Visiting Fellowship at Darwin College will be available to the successful candidate. If not chosen a Fellow of a Cambridge College, Fellows in these categories may take meals in College without charge. Deputy Librarian. Applications (one copy only) should reach the Deputy Librarian, University Library, West Road, Cambridge CB3 9DR, England, by 1 February, 1979, and should include the following particulars: (a) a curriculum vitae; (b) a statement of the research proposed; (c) a list of principal publications; (d) the names and addresses of two referees. No testimonials should be sent with the application. An election will be made by 16 March, 1979.

Prospective candidates are invited to write to the Deputy Librarian for further information.

KYLE AND CARRICK DISTRICT LIBRARIES

Chief Assistant Librarian

(A & P, £4,800-£5,403)

Applications are invited for this post, which is held in seniority to the Deputy Director. It carries responsibilities for a wide range of professional duties, with particular emphasis at present on staffing and staff training, classification, supervision of the computer-based charging system, and book selection.

The District has 12 libraries with 2 others planned and a number of smaller service points. This post is based in Kyle, but entails some travel to other libraries.

Candidates must have suitable experience and hold the Association of the Library Association or a degree with appropriate post-graduate qualifications.

Further particulars (no application forms) are available from Allan Leach, Director of Library Services, Carrick Library, 12 Main Street, Kyle, KY16 9BB, to whom applications should be sent. Closing date for applications Friday, December 15, 1978.

JOHN R. HILL
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County Librarian

Mayo County Council
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BODLEIAN LIBRARY

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Librarian

Assistant

Librarian

(Contract)

Applicants should have a knowledge of contemporary scientific literature, particularly in the fields of physics, chemistry, and biology, and should be able to assist in the selection and acquisition of books and journals.

A good knowledge of the Bodleian Library's collection and its use is essential. A good knowledge of the Bodleian Library's collection and its use is essential.

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Application forms and further particulars from Secretary, Local Appointments Commission, 1 Lower Grand Canal Street, Dublin 2.

Closing date: 23rd November 1978

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THE POLYTECHNIC
HUDDERSFIELD

The Polytechnic Library

Senior Lecturer

(Up to the Bar Point)

Systems Librarian

Ref: ACA/198

Applications are invited from persons well qualified professionally and academically to lead the development of automated systems in all Departments of the Library and to share in a scheme of specialisation by senior library staff. Previous working experience of library automation is essential.

The Library is about to participate in the BLCMP cataloguing system and has embarked on mechanisation of its serials records. The Polytechnic recently installed an ICL 2950 computer, which will provide in-house computer support. £16,051.67.05 (Bar).

Further details and application forms, which should be returned by 30th November 1978, from the Establishment Office, The Polytechnic, Queensgate, Huddersfield HD1 3DU. Telephone 0484 22288, ext. 2225.

BOLTON
METROPOLITAN BOROUGHSENIOR ASSISTANT
LIBRARIAN

AP2/3 £2,867/£3,834 plus £312

Applications are invited for the above post from suitably qualified persons; chartered librarians will be paid a minimum of £3,732 (inclusive). The person appointed will be employed as a Readers' Adviser in the Central Lending Library.

Application forms and further information obtainable from the Personnel Officer, Town Hall, Bolton BL1 1RU, to be returned by 10th November, 1978.

LIBRARY ASSISTANT

Applications are invited for the post of LIBRARY ASSISTANT responsible for the reception of members and visitors in the busy library and information department of the City of London headquarters of the Institute of Bankers, a professional/educational body with 110,000 members in the United Kingdom and overseas.

The Library has a staff of seven, and the duties will include the supervision of the 'Issue and Reservations' desk, assistance with enquiries, stock control and some work in the information section. Applicants should be at least 22 years old and preference will be given to those qualified or partially qualified, with library experience.

Salary according to age, qualifications and experience—at present within range £2,800-£3,000, with promotion prospects. Library hours: 9 to 5 (Monday-Friday), with scope for flexible working hours. Staff restaurant facility.

Written applications, giving the names of two referees, should be sent to the Librarian (Ref: 248), The Institute of Bankers, 10 Lombard Street, London EC3V 2AS, by 20th November, 1978.

ASSISTANT
LIBRARIAN

BUSHEY

AP11/11, £3,409-£4,208

Applications are invited from Librarians interested in work with children with at least Part 1 of the Library Association Examination.

Further details from: Mrs. White, Training/Personnel Officer, Hertfordshire Library Headquarters, County Hall, Hertford SG1 1AA. Telephone: Hertford 5445 ext. 5487.

Applications within 10 days of the appearance of this advertisement.

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Applications are invited from suitably qualified candidates for a post of Assistant Librarian at the Woodhouse School Library, which is situated near Rotherham. The successful candidate will have the opportunity to gain experience in a developing library service.

Further details and application forms, which should be returned by 30th November 1978, from the Personnel Section of the Education Department, Woodhouse School, Rotherham, to be returned by 30th November 1978.

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Further particulars may be

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December, 1978.

(Please quote Ref. 78/TLS.)

LIBRARIANS

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the Personnel Officer, Budgerly

Hollington School, Lilleshand,

Doncaster, Don 11 7JL.

Closing date: 15th November

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the post of Medical Librarian

at the East Birmingham Health

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development of the library

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The Polytechnic, Huddersfield, Holly Bank Road, Lindley, Huddersfield HD3 3BP.
Tel: Huddersfield 2531
Wolverhampton Polytechnic, Faculty of Education, Compton Road West,
Wolverhampton, WV3 9DX. Tel: Wolverhampton 2466.

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LIBRARIANS

LIBRARY ASSOCIATION

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at the Library Association

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development of the library

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Association. The salary is £3,933

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Applications should be sent to

the Personnel Officer, Library

Association, 11, Bedford Square,

London WC1R 4EJ.

Closing date: 15th November

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